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read "Rol., 3954" (not "953"); p. 144, n. 1, read "Par. Duch., 1235" (not "1253"); p. 149, l. 12, read "Vill., 63" (not "1585," since the other references to Villon are page-references). P. 143, n. 1, we read: "*Pour l'amour de —, Alex., XIII.*" As the only edition of the *Alexis* listed in Mr. Towles's bibliography is G. Paris's edition of 1903, one would naturally suppose this to be a reference to strophe XIII. No such example occurs in this strophe, though similar formulas are to be found in vv. 152, 220, 223 and 230. There has perhaps been confusion with an example quoted by Tolle, p. 25: "Et por l'amor Alexis ten enfant: St. Alex. XIIIe 305, 882," which refers, not to strophe XIII of the eleventh-century poem, but to v. 882 (or rather 883) of the thirteenth-century rhymed redaction included by G. Paris in his large 1872 edition (p. 305).⁹

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The Cid Theme in France in 1600, Minneapolis: Pioneer Printers, 1920, 16 pp.; *The Purpose of Corneille's Cid*, by G. L. VAN ROOSBROECK. Minneapolis: Pioneer Printers, 1921, 39 pp.¹

In the first of these brochures Dr. van Roosbroeck shows that the plot of an early French novel, *La hayne et l'amour d'Arnoul et de Clairemonde* (Paris, Du Breuil, 1600), by a certain Antoine

⁹The following are evidently slips or misprints: p. ix, l. 15, "personnages" (same error, p. 128, l. 16); p. 4, l. 18, "Densusiano"; p. 7, chapter-heading, "PRINCIPILES"; p. 10, l. 3, "interjectionnal"; p. 16, l. 3, "ellypsis"; p. 19, l. 18, "form the oath" (read "form of the oath"); p. 27, l. 19, "soiés" (read "soies"); p. 43, l. 1, "appelative"; p. 46, l. 20, "fifteenth centuries" (read "fifteenth and sixteenth centuries"); p. 51, l. 13, "foi" (read "foie"); p. 71, l. 2, "vin" (read "vint"); p. 82, l. 16, "fictitious"; p. 103, l. 14, "le" (read "la"); p. 107, l. 1, "pâtenôte"; p. 126, l. 20, "ont" (read "out"); p. 134, l. 3, "Absractions"; p. 139, l. 19, "mourent" (read "mourut"); p. 140, l. 23, "feroiz" (read "seroiz"); p. 143, l. 2 from bottom, noté "3" (read "5"); p. 144, n. 1, "campanions"; p. 152, l. 17, "dents de Saint-" (read "dent de Saint-").

¹A third pamphlet, entitled *The Genesis of Corneille's Mélite* has also been printed. As it has been withdrawn from sale on account of numerous typographical errors and as whatever it contains of value will be published subsequently, it is unnecessary to review it at this time.

Du Périer, is very much like that of the *Cid*, for in it a young man kills in a duel the father of a girl who, while seeking vengeance for this deed, falls in love with her father's murderer. She has Chimène's moral struggle between love and duty, a duel is fought for her, her lover offers her his sword that she may kill him with it, and she finally yields to his courtship. All of these similarities and more are also found in Corneille's Spanish source, but Dr. van Roosbroeck thinks that Du Périer's analysis of love, subtler and more emphasized than de Castro's, may have suggested to Corneille the idea of stressing moral strife rather than external action. As to the relation between de Castro and Du Périer he concludes that there are only two possible theories, either that de Castro was influenced by Du Périer, or that there was a common source, probably Spanish. He very properly considers the second the more likely to be true. In any case it is interesting to note that the story which was dramatized by de Castro and Corneille appeared in France before either of them wrote.

The Purpose of Corneille's Cid has a more ambitious theme. In it Dr. van Roosebroeck urges that many problems connected with the *Cid*—its success despite the fact that it appeared with its Spanish hero at a time when France and Spain were at war, the ennoblement of Corneille's father in January, 1637, the hostility of Richelieu, Corneille's turning to heroic characterization—can be solved "by the identification of an *allusion* to the queen of France, Anne of Austria, in the Chimène of Corneille's play." He brings forward as evidence the facts that the government of Richelieu was unpopular at the time that Corneille wrote the *Cid*, that the queen's party was pro-Spanish and desirous to oppose the Cardinal in every possible way, that de Châlons, who is said to have suggested the subject to Corneille, was secretary to Anne of Austria, and that the situation of the queen, daughter of the King of Spain and wife of the King of France, was similar to that of Chimène, obliged to demand that her lover be put to death for killing her father. Now there is no doubt about the Spanish party and its hostility to Richelieu, but the evidence that de Châlons, barely twenty-one at the time, suggested to Corneille the reading of de Castro is extremely weak, for it is based on a statement made by de Beauchamps nearly a century later in a short passage that contains at least two errors.²

² De Beauchamps refers to this youth as being "dans sa vieillesse" and

But even if we admit that Corneille's attention was called to a Spanish play by a follower of Anne of Austria, how does that prove that she was the model for Chimène? The parallel is really not very striking. It is a question in the play of two families, not of two nations, the heroine is not yet married, through most of the play she fights against her lover, yielding only at the end and then tacitly. It would have been a dubious compliment to the queen to imply that through most of the war she was working against her husband's interests and yielded only after having tried almost every means in her power to have him put to death.³

But there is a still stronger objection to be made. Dr. van Roosbroeck holds that the success of the *Cid* was largely due to the discovery of this parallel by the Parisian theater-goers. How is it then that no reference was made to the fact in the seventeenth century? He sees the difficulty and seeks to avoid it by a reference to Sorel, who explained Richelieu's dislike of the *Cid* and approval of Scudéry's *Amour tyrannique* on the ground that "dans le premier il y avoit quelques paroles qui choquoient les grands Ministres, et dans l'autre il y en avoit qui exaltoient le pouvoir absolu des Roys, mesmes sur leurs plus proches." Dr. van Roosbroeck adds (p. 13), "The text makes it perfectly clear that the Mémoires, from which Sorel drew his information, meant that Richelieu condemned the *Cid* and praised the *Amour Tirannique* because of the allusions which these plays contain to the relations between the queen, Anne of Austria, and the king, Louis XIII." Not at all. "Sur leurs plus proches" refers to Scudéry's play only. The words that shocked the Cardinal can be easily identified with some of the lines spoken by Chimène's father and by Don Sanche. I quite agree with Dr. van Roosbroeck that the fact that there is a duel in the *Cid* did not set Richelieu against the play,

makes him secretary to the queen mother, which must mean Marie de Médicis, for Dr. van Roosbroeck's ingenious argument that de Beauchamps was referring to the "latest 'Reine Mère' he knew himself, Anne of Austria" will hardly carry conviction if one realizes that de Beauchamps wrote over sixty years after the death of Anne, at a time when her son Louis XIV had ceased to reign.

³Mr. Chinard calls my attention to the fact that a real parallel to the situation of Anne is to be found, not in the *Cid*, but in *Horace*, where Sabine is married to a man who is fighting against her family and her nation.

but he may well have objected to lines that expressed just the point of view of the revolting nobles against whom he was directing much of his energy. Compare, for instance, lines 157, 158:

Pour grands que soient les rois, ils sont ce que nous sommes
Ils peuvent se tromper comme les autres hommes;

or line 366,

Désobéir un peu n'est pas un si grand crime;

or line 378,

Tout l'État périra, s'il faut que je périsse.⁴

There is no reason, then, to suppose that Sorel had in mind an identification of Chimène and Anne of Austria. Apparently he, like Corneille's other contemporaries, knew nothing of this parallel,⁵ or did not think it worth reporting. How then could it have exerted any real influence upon the play's success?

The interesting question which Dr. van Roosbroeck raises as to how a Spanish hero could be popular in France in 1636-1637 is certainly not explained by his suggestion that a Spanish clique at court favored the *Cid*. Indeed the only conclusions to be drawn are that war made nations less hostile in the seventeenth century than it does to-day and that Rodrigue was looked upon less as a Spaniard than as the representative of christendom in its wars with the Mohammedan world, still a subject of interest in France, where Father Joseph had sought not long before to organize a crusade against the Turks.⁶

Finally this pamphlet takes up the vexed question of Richelieu's attitude towards the *Cid*. The author finds that it was not at first unfavorable, but became so when the Cardinal discovered the secret correspondence between Anne of Austria and the Spanish court. Now this is an interesting hypothesis and may conceivably be correct, but to prove it one must show that the discovery of the queen's intrigue preceded Richelieu's hostility to the play. "It is only by the end of July 1637," writes Dr. van Roosbroeck,

⁴ Cf. also lines 380-382 and 583-592.

⁵ If they had known of it, could Corneille have written in his *Lettre apologétique*, "vous avez traisté la pauvre Chimène d'impudique, de prostituée, de parricide"?

⁶ Cf. L. Dedouvres, *le Père Joseph polémiste*, Paris, Picard, 1895, pp. 35 seq.

"that Richelieu showed any real interest in the Academy's criticism of the *Cid*," but his only proof of this is contained in a letter of that date cited by Professor Searles,⁷ which shows only that Richelieu was then interested in the matter, *not* that his interest in it had just begun. Indeed this interest may have been felt as early as the latter part of June. On the other hand our earliest date that has to do with the discovery of the queen's correspondence with the enemy is August 11 when the arrest of her *portemanteau*, La Porte, was ordered.⁸ It would seem, therefore, that Richelieu's interest in having the *Cid* condemned began before the discovery of the queen's treachery. Certainly the contrary is far from being established. As a matter of fact, I doubt very much if Richelieu felt any real enmity to Corneille or the *Cid*. He wished to have his Academy settle the famous literary quarrel simply because he wished to direct various forms of national activity, literary as well as political or religious.

I cannot, then, accept Dr. van Roosbroeck's hypothesis, but this does not mean that his pamphlet is without value. On the contrary, his work gives evidence of great industry and ingenuity. His information is extensive and unusual. He does not convince me, but he makes me think. That is why I believe that this brochure should be read by all who are interested in seventeenth-century plays.

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Goethe über seine Dichtungen. Versuch einer Sammlung aller Äusserungen des Dichters über seine poetischen Werke von Prof. Dr. HANS GERHARD GRÄF. Frankfurt a. M.: Literarische Anstalt Rütten & Loening, 1903-14, 9 volumes:

Erster Theil: Die epischen Dichtungen. Erster Band, 1901 (*Achilleis—Wahlverwandtschaften*). Zweiter Band, 1902 (*Werther—Wilhelm Meister*, Indexes).

Zweiter Theil: Die dramatischen Dichtungen. Erster Band, 1903 (*Amine—Fastnachtspiel*). Zweiter Band, 1904 (*Faust—Geschwister*). Dritter Band, 1906 (*Götter, Helden u. Wieland*

⁷ *R. H. L.*, 1914, p. 359.

⁸ Richelieu, *Mémoires*, Paris, Foucault, 1823, x, 195.